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May 24 *Tractors*

Jun 16 *New Left Note*

San Francisco Cinematheque
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Call For Submissions For:

CINEMATOGRAPH, VOLUME 4

CINEMATOGRAPH, OUR JOURNAL OF FILM AND MEDIA ART, IS CURRENTLY SOLICITING ARTICLES FOR VOLUME 4. THE THEME FOR THE ISSUE, WHICH IS BEING EDITED BY JEFFREY SKOLLER, IS **NON-FICTION CINEMA? IS THERE SUCH A THING? RETHINKING APPROACHES: NEW FORMS, NEW WORKS, NEW THOUGHTS.**

THIS DELIBERATELY BROAD THEME ALLOWS THE JOURNAL TO BECOME A FORUM FOR CONTEMPORARY CRITICAL, THEORETICAL AND EXPERIMENTAL INVESTIGATIONS INTO THE LINES THAT FALL BETWEEN FACT AND FICTION AND THEIR CORRESPONDING CINEMATIC (AND OTHER) FORMS AND CONVENTIONS. WE PARTICULARLY WELCOME ARTICLES WHICH HIGHLIGHT WORK THAT HAS RECEIVED LITTLE CRITICAL ATTENTION OR PUBLIC AWARENESS AS WELL AS WORKS THAT STRADDLE OR REFUSE TO FIT NEATLY INTO ESTABLISHED CATEGORIES. UNCONVENTIONAL FORMATS AND RHETORICAL STYLES IN RELATION TO ALL OF THESE ISSUES ARE ENCOURAGED!

Deadline for final submission is July 1, 1990.

SEND ABSTRACTS, MANUSCRIPTS OR REQUESTS FOR INFORMATION TO:

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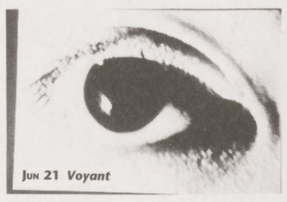

Jun 21 *Voyant*

The Cinematheque is in constant need of volunteers to help with graphics, publicity, filing, bulk mailings and other ongoing office projects. If you have free time (on a monthly or weekly basis) and an interest in fine art film, the Cinematheque welcomes you. For further information call the Cinematheque at 558-8129, Monday through Friday, 1-5pm, or leave a message with your name and phone number and we'll get back to you.

For future calendars by mail write to:
S.F. Cinematheque
480 Potrero Ave
San Francisco, CA 94110
or call: 415 558-8129

The S. F. Cinematheque, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, the California Arts Council, Northern California Grantmakers' Arts Recovery Fund, San Francisco's Grants for the Arts, The San Francisco Foundation, the Fleishhacker Foundation, the William & Flora Hewlett Foundation, the John D. & Catherine T. MacArthur Foundation, the generous contributions of the Friends of the Cinematheque and the cooperation of the San Francisco Art Institute and the Eye Gallery.

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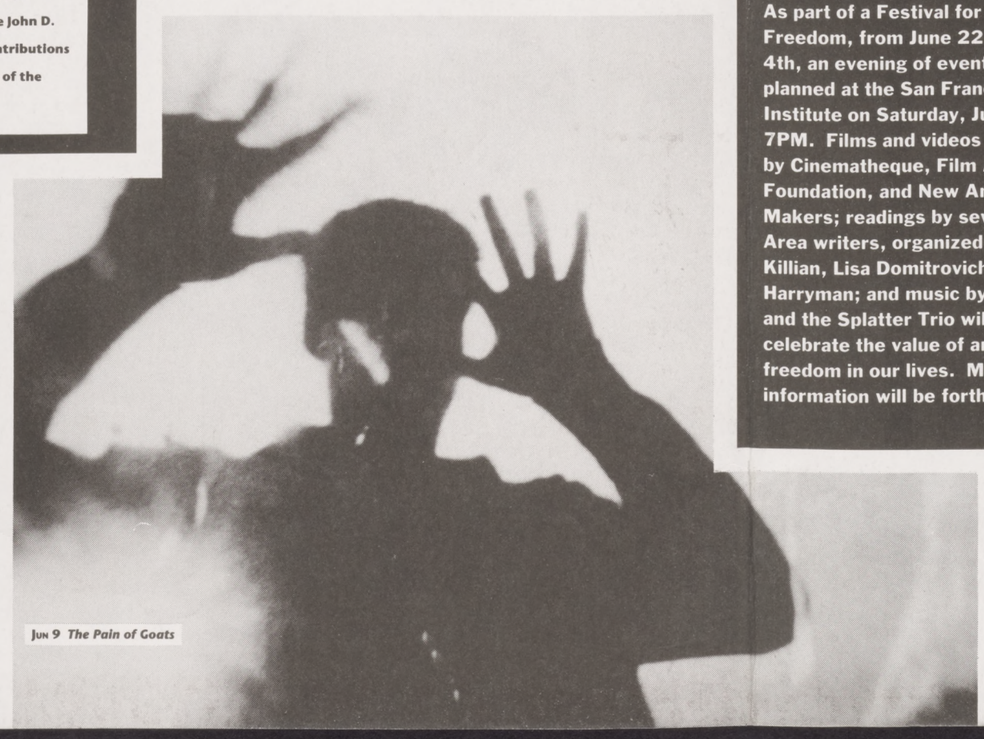


Jun 9 *The Pain of Goats*

ANOTHER VIEW:
Selected Works Re-Screened

In this film and video series, Cinematheque is re-screening new or rediscovered works recently shown within its regular program. By offering second screenings, we hope to both widen the audience for these works and allow an opportunity to re-examine them. ***Admission is free.***

ALL SHOWS 5PM SUNDAYS SFAI

MAY 20

Vinyl (1965) by Andy Warhol. 64 minutes.

MAY 27

Is This What You Were Born For? (In seven parts) by Abigail Child: *Prefaces* (1981); *Mutiny* (1982-83); *Both* (1988); *Perils* (1985-86); *Covert Action* (1984); *Mayhem* (1987); *Mercy* (1989). 70 minutes.

JUN 3

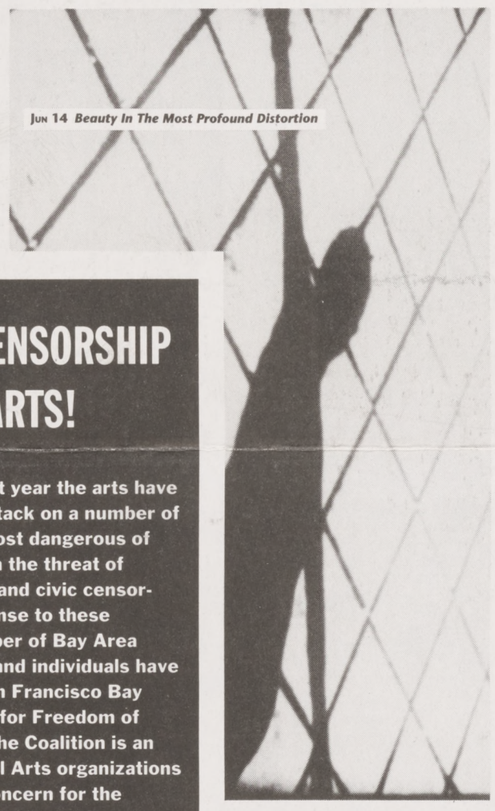
Eat (1963) by Andy Warhol; *New York Portrait: Chapter 3* (1989) by Peter Hutton; *Letter To A Suicide* (1985) by Jim Campbell. 76 minutes.

JUN 17

In the Shape of Waking: Part I, Body of Light (1989) & *Part II, In the Rhythm of Falling* (1989); *The Exquisite Hour* (1989) by Phil Solomon; *Land's End* (work in progress) by Phil Solomon; Stuart Sherman: a selection of short films. 55 minutes.

JUN 24

Sodom (1989) by Luther Price; *The Deadman* (1989) by Peggy Ahwesh and Keith Sanborn. 61 minutes.



Jun 14 *Beauty In The Most Profound Distortion*

FIGHT CENSORSHIP OF THE ARTS!

During the past year the arts have come under attack on a number of fronts. The most dangerous of these has been the threat of congressional and civic censorship. In response to these attacks a number of Bay Area organizations and individuals have formed the San Francisco Bay Area Coalition for Freedom of Expression. The Coalition is an alliance of local Arts organizations who share a concern for the preservation of free expression as guaranteed by the First Amendment of the United States Constitution. We oppose attempts by any group to compromise these rights. Our immediate goal is to combat efforts to impose restrictions on projects funded by the National Endowments for the Arts.

We encourage those interested in freedom of artistic expression to write their congressional representatives. Conservative groups have orchestrated a campaign of intimidation and misinformation aimed at curtailing artistic pluralism in America. Your participation is crucial if we are to successfully resist the imposition of the restrictions envisioned by the Helms Amendment.

As part of a Festival for Artistic Freedom, from June 22nd to July 4th, an evening of events is being planned at the San Francisco Art Institute on Saturday, June 30, at 7PM. Films and videos selected by Cinematheque, Film Arts Foundation, and New American Makers; readings by several Bay Area writers, organized by Kevin Killian, Lisa Domitrovich and Carla Harryman; and music by ROVA and the Splatter Trio will help celebrate the value of artistic freedom in our lives. More information will be forthcoming.

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Individual $15
First class postage for bi-monthly calendars
Discount admission to programs

Supporting $30
First class postage for bi-monthly calendars
Discount admission for two people to programs

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Free admission for one person, guest for discount

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Free admission for two people to programs
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Yes **I'd like to be a Friend of the *S.F. Cinematheque*.**

I'm joining in the following category: _____ Individual $15

_____ Supporting $30 _____ Contributing $50 _____ Sustaining $100

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If you would like to make a direct tax deductible donation in addition to your membership, we welcome your gift of any amount:

Name _____

Address _____

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Phone No. _____ Enclosed is my check for $ _____

Please make all checks payable to the *San Francisco Cinematheque*.
All memberships are annual and tax deductible to the full extent allowed by law. Unless you request otherwise, we would like to include you on our program calendar as a *Friend of the San Francisco Cinematheque*

Thank you for your support!

San Francisco Cinematheque
480 Potrero Avenue San Francisco, CA 94110 415 558-8129

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The San Francisco Cinematheque would like to thank the following members and contributors for their generous support of our programs during the past 12 months:

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SUMMER 1990

CINEMATHEQUE

THURSDAYS
SFAI 800 CHESTNUT STREET

ALL SHOWS 8PM
UNLESS OTHERWISE NOTED

CROSSING BORDERS:
THE INTERNATIONAL AVANTGARDE TODAY

Cinematheque presents six evenings highlighting some of the most challenging films and videos being produced around the world. Uniting them all is a passion for cinema and a drive for self-expression.

MAY 17 *Piece Touchee*

MAY 17 THURSDAY

CINEMA CONCRETE: NEW FROM AUSTRIA
Martin Arnold in Person.

Vienna sustains a thriving community of avantgarde filmmakers despite little official encouragement and a rich tradition including such figures as Kren, Kubelka, and Export. Tonight's program presents work by five filmmakers of the younger generation: Martin Arnold's *Piece Touchee* (1989); *Tabula Rasa and Shot-Countershot* by Peter Tscherkassky; *Souvenirs* and *Train of Recollection* by Lisl Ponger; *Color De Lux, 3 Kronen* and *3's Company* by Dietmar Brehm; and *Kugelkopf—An Ode to IBM, Parasympathica,* and *It Was My Pleasure* by Mara Mattuschka. Total: 75 min.

MAY 24 THURSDAY

RED FISH IN AMERICA: FILM & VIDEO FROM THE U.S.S.R.— 1.
Igor & Gleb Aleinikov in person.

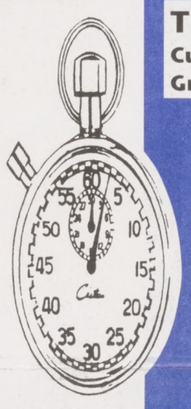
СИНЕ ФАНТОМ

Soviet filmmakers Igor and Gleb Aleinikov will present two evenings of "parallel cinema," films and tapes made in the burgeoning underground. Co-curated by Igor Aleinikov and American Marie Cieri, these 16 works range widely in subject and technique: *Game of Ho* (Boris Yukhananov) is an exploration of Jewish emigration; *Tractors* (Aleinikovs) ironically recasts the symbols and language of communism; *Damn It* (Ilze Petersone) is an environmental music video; *War and Peace* (Vladimir Zakharov) a revision of Tolstoy; and others.

MAY 24 Gleb & Igor Aleinikov

MAY 31 THURSDAY

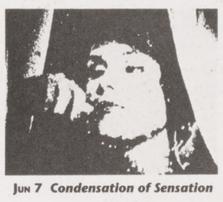
AUSTRALIAN SUPER-8, 1981-87
Michael Hutak in person.



The Super-8 Film Group of Sydney is a lively center of low-budget filmmaking, representing nearly 400 Australian filmmakers. Embracing super-8's low-end production values, these filmmakers rudely reject the formal 'ascetisicm' of the previous generation, turning to pop culture and early Underground film figures for inspiration. Tonight's selection by Michael Hutak presents "most of the curious sub-genres specific to Australian super-8." and includes work by 12 different filmmakers. Total: 88 min.

JUN 7 THURSDAY

CANADIAN MASTERS— OLD AND NEW


JUN 7 *Condensation of Sensation*

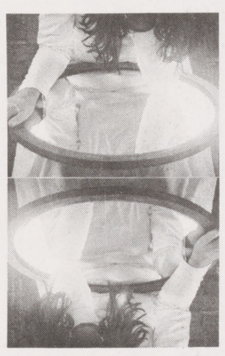
Daria Stermac of the Canadian Filmmakers Distribution Centre has chosen a selection of works attesting to the breadth and vitality of Canadian experimental cinema. Films include the Bay Area premiere of Michael Snow's beautiful *Au Revoir/See You Later* (1990), Ellie Epp's *Current* (1983), a rigorous work of elegance and economy; *No. 5 Reversal* (1989) by Josephine Mesarella, a journey of perspectives; Condensation of Sensation (Reel One) (1987) by Carl Brown, a rhapsody of cinema as sensual layerings; and *The Maltese Cross Movement* (1967) by Keewatin Dewdney, for whom "the projector, not the camera, is the filmmakers' true medium". Total: 73 min.

JUN 9 *Little 8's*

JUN 14 THURSDAY

METAPHORICAL JOURNEYS: WOMEN'S FILMS FROM BRITAIN
Moira Sweeney in person.

These five recently completed films voice many of the concerns being explored by women filmmakers working in Britain. Through re-photography and montage they create a filmic space often located in the "imaginary." Here all is potential metaphor, evoking and calling into question the dualities of interior/exterior, dream/reality, subjective/objective. Presented by Moira Sweeney (Programmer for the Arts Council of Great Britain). Films: *K* (1989) by Jayne Parker; *Three Paces (Moving Through The Mirror)* (1989) by Alia Syed; *The Pavement* (1989) by Diana Mavroleon; *Imaginary* (1988-89) by Sweeney; *Beauty In The Most Profound Distortion* (1989) by Sophia Phoca. Total: 60 min.


JUN 14 *Moving Through The Mirror*

JUN 21 THURSDAY

JIKKEN EIGA: NEW JAPANESE FILMS
Presented by Artist/Curator Tatsu Aoki.

JUN 21 *Tarrasa*

Since 1985, Chicago-based Innocent Eyes & Lenses (Jikken Eiga) and IMAGE FORUM have collaborated to organize and present a traveling exhibition of contemporary Japanese films. Located in Tokyo, IMAGE FORUM is Japan's premier showcase for alternative cinema and the publisher of a journal devoted to issues surrounding film and video. Tatsu Aoki, a founding member of Innocent Eyes & Lenses, will present tonight's program. Titles include: *Cherry Blossom Time* (1989) by Noriko Harada; *My Collections* (1989) by Kohei Ando; *Shishosetsu 3* (1989) by Nobuhiro Kawanaka; and others.

JUN 23 *Displayed Termination: The Interval Between Deaths*

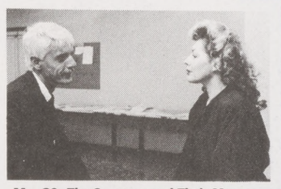
SATURDAYS
EYE GALLERY 1151 MISSION STREET

ADMISSION
$5 GENERAL / $3 STUDENTS W/I.D., SENIORS, DISABLED.

ANOTHER VIEW:
See Other Side For Details

MAY 19 SATURDAY

NO SATURDAY SHOW


MAY 20 *The Germans and Their Men*

MAY 26 Soviet Filmmakers

MAY 26 SATURDAY

RED FISH IN AMERICA —2
Igor & Gleb Aleinikov in person.

Subversive cinema exploded in the Soviet Union five years ago. Of an early screening in Kirov, Yevgeny Yufit reported (*Cine Fantom*, #9): "The theater was packed. Here and there old fogies would leap up with shrieks of protest, demanding that the disgrace be stopped, but they were countered by the exultant younger generation.... Afterwards several somewhat pale officials came up to us and demanded documents proving that the program had been cleared for screening..." Tonight's titles include: *Spring* (Yevgeny Yufit and Andrej Myortvyj), a nightmarish but curiously whimsical reflection of political brutality; *Dreams* (Kondratiev), a journey through images of village life in Central Asia; *Homo Rullis* (Dainis Klava); *Mission in Kabul* (Andejs Ejtis); and others.

MAY 27 *Dream & Desire*

JUN 2 SATURDAY

THE ONE REELER SHOW
Curated by Steve Bade, Bill Daniel, Greta Snider, & Ted White.

"Short films rule tonight! The 'less is more' approach to filmmaking is examined in a program of super-8 (which fit on a 50-foot reel) and 16mm (which fit on a 100-foot reel) films. The one-reel genre often demonstrates compression, immediacy, 1:1 shooting, and serendipitous in-camera editing. We will see more than 20 examples (totalling 60-70 minutes), including highlights from Owen O'Toole's international *The Filmers' Almanac.* Submissions to this program will be accepted until May 25. Don't forget—short films save you time! They're convenient and ecologically sound!"— Bill Daniel

JUN 3 *The Sleepers*

JUN 9 SATURDAY

OPEN SCREENING HIGHLIGHTS, 1989-90

SPECIAL PRICE $3!

1989-90 proved to be one of our most exciting and successful seasons of Open Screenings. Tonight's program of film/video highlights includes: *Town of Day* by Jerome Carolfi, *Michael G. Page's Laundry* by Duncan MacLeod, *Looking Back* by Ramon Quanta La Gusta, *A Piece of Skin* by Katherine Enos, *Cement City Expedition* by Bill Daniel and Elizabeth House, *History of Texas City* by Bill Daniel, *Red* by Kent Howie, *Little 8's* by Phyllis Christopher, *Untitled* by Kurt Easterwood, *Condemnation* by Kevin Deal, *Untitled* by Wallace King, *Pure Horseradish* by Bruce Smithhammer, *The Pain of Goats* by Michael Perkins, and *The History of America* by Andy Meade. Curated by Lissa Gibbs. *Admission $3.*

JUN 16 SATURDAY

SAUL LEVINE: POLITICS & VISION
Saul Levine in person.

Uncompromising in content and as personal expression, Boston filmmaker Saul Levine's regular and super-8mm films span 25 years and challenge the viewer with a radical experience few other films can match. Tonight's overview includes: *Notes After Long Silence* (1989) "A startling companion piece to *Born on the Fourth of July*, it's also an anti-heroic corrective to Oliver Stone's mythic posturing..." (Dargis, *Village Voice*); *The Big Stick* (1967/73); *New Left Note* (1968/82); *Raps and Chants, Part 1* (1981); *A Brennan Soll Columbusn's Medina* (1976/84). Total: 78 min.

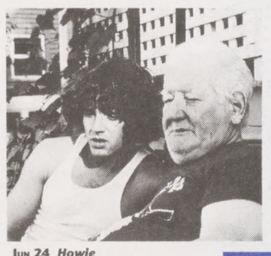
JUN 16 *New Left Note*

JUN 23 SATURDAY

ERIKA SUDERBERG/ JULIE MURRAY
Both makers will be present.

Los Angeles videomaker Erika Suderburg and San Francisco filmmaker Julie Murray probe history, violence, and popular images in densely ambiguous and enigmatic works. Suderberg's *Displayed Termination: The Interval Between Deaths* (1988) compiles fragmented stories to explore the displaced impacts of war, memory and loss; *Tape/Bernadette Devlin* (1981) is an anti-memorial to Ireland's activist; and *Trick Performed/Dance Interface* (1989) presents a self-destructive dance solo. Murray's *Tr'cheot'my P'sy— Parts I & II* (1988 & 1990) and *Fuck Face* (1986) cull found and re-photographed images into an aggressive array of "miniature almost instantaneous fictions." Mixing footage from Irish travel films and music by John McCormack, *Expulsion* (1989) probes histories of violence both localized and global.

JUN 17 *A Story of Floating Weeds*


JUN 24 *Howie*

SUNDAYS
SFAI 800 CHESTNUT STREET

SUMMER 1990

MAY 20 SUNDAY ANOTHER VIEW: 5PM

THE GERMANS AND THEIR MEN BY HELKE SANDER

The Germans and Their Men (1989) by Helke Sander, 96 minutes. Sander has been called "the most radical feminist in West Germany" (Christel Buschmann), whose influence extends through several films, theater works, and as founder of the theoretical journal *Frauen und Film.* In her fourth feature film, Sander has constructed a revealing portrait of contemporary sexual values which mixes fact and fiction. An actress spends her vacations on a quest for 'a man in Bonn,' where she interviews members of Parliament, State Secretaries, taxi drivers, theater-goers, men in the street, officials, and the Federal Chancellor. The 'actual' discussions move between issues of rape, prostitution, and marriage, as a complex image of women as understood by men emerges.

MAY 27 SUNDAY ANOTHER VIEW: 5PM

HIGHLIGHTS OF NEW YORK'S LESBIAN & GAY FILM FESTIVAL
Curated by Jerry Tartaglia.

Tonight's program offers selections from last Fall's highly successful N.Y. Lesbian and Gay Experimental Film Festival. The work represents the cutting edge of the Lesbian and Gay avantgarde, reflecting the cross-currents of A.I.D.S. activism, Lesbian-feminist identity, and non-commercial Gay cinema. Films: *Cirque du S.I.D.A.* by Robert Hilferty; *DHPG mon Amour* by Carl George; *Dream and Desire* by Tom Chomont; *Home Avenue* by Jennifer Montgomery; *Boys/Life* by Phillip Roth; *Song From An Angel* by David Weissman; *Still Point* by Barbara Hammer; *Fragments* by Mike Kuchar; *Ecce Homo* by Jerry Tartaglia; and *Automonosexual* by Edgar Barens. Total : 80 min.

JUN 3 SUNDAY ANOTHER VIEW: 5PM

OTHER CULTURES, OTHER FORMS
New work by Gottheim, LaPore & Thornton.

Tonight's program presents works which create complex relationships about other cultures through unique formal strategies. Leslie Thornton's *(Dung Smoke Enters The Palace)* (1989, 16 min.) "has teased out the regression hidden in Progress, the Fundamentalism concealed in sophisticated culture, the fear behind the desire to predict and control." (Linda Peckham) Mark LaPore's *The Sleepers* (1989, 15 min.), filmed in the Sudan, is "...neither documentary nor lyrical, neither diaristic nor didactic, but employs elements of all these discourses in order to weave a language of ambiguity and sensual specificity." (Tom Gunning) *Machete Gillette...Mama* (1989, 45 min.) by Larry Gottheim, is "on the edge between strange but moving "documentary" (Haitians and life in the Dominican Republic) and something else—re-presentation of the Self, the Other. It's alive." (L.G.)

JUN 10 SUNDAY

UPA: RARE ANIMATION BY A REBEL STUDIO
Curated by Reed Rahlmann & Russell Merritt.

Though United Productions of America (UPA) was one of the top animation studios in the country during the 1950's, they are little-known today. Founders included Chuck Jones, John Hubley, and Art Babbitt (fired from Disney for organizing the animators). UPA's shorts won numerous Academy Awards, but their real triumph was in changing the look of animation, mastering a unique brand of simplified line and abstract shapes. Deliberately rejecting the Disney style, U.P.A. was innovative and radical, incurring the wrath of the House Un-American ActivitiesCommittee. Titles include: *Hell Bent for Election* (Jones, 1944), *Rooty-Toot-Toot* (Hubley, 1952), *The Tell-Tale Heart* (Ted Parmelee, 1953), *Gerald McBoing-Boing* (Bobe Cannon, 1951), and others.

JUN 17 SUNDAY ANOTHER VIEW: 5PM

YASUJIRO OZU: SILENT MASTERWORKS

Ozu's silent films of the early 30's are remarkable as a bridge between his youthful fascination/emulation of Hollywood cinema, and his emerging personal style. In these lay the thematic foundation for his mature work, a concern for human conflicts as reflected in Japanese family life. *A Woman of Tokyo* (1933, 47 min.) depicts a brother/sister relationship and the sacrifices they commit for each other. In *A Story of Floating Weeds* (1934, 89 min.) "Ozu turned this melodramatic story into a picture of great atmosphere and intensity of character, one in which story, actors, and setting, all combined to create a whole world; the first of those eight-reel universes in which everything takes on a consistency somewhat greater than life." (Donald Richie) Total time: 136 min.

JUN 24 SUNDAY ANOTHER VIEW: 5PM

FORGOTTEN PEOPLE

The plight of the homeless has been the subject of independent filmmakers going back to the days of the Depression. *On The Bowery* (1956) by Lionel Rogosin, 65 minutes, depicts people of the Bowery, "who have reached a hideous sort of happiness achieved at best by gin and whisky, and at worst by a shared squeeze from a can of metal polish." (Basil Wright) *Howie* (1978) by Chuck Hudina, 52 minutes, is a portrait of a 70-year old Bowery alcoholic and ex-sailor. " *Howie* neither romanticizes its subject nor regards it as a specimen for analysis, but emerges as an expression of caring and restitution of dignity." (Elizabeth Cleere) *Street of Forgotten Men* (1935) submitted by Craig Baldwin, is a lost newsreel of society's 'rejects'.

CINEMATHEQUE